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SOUTHERN CALIFORNIA ANTIQUE RADIO SOCIETY

Incorporated, Non-profit Organization

SCARS OFFICERS

PRESIDENT
Robert Baumbach
PO Box 207
Woodland Hills CA 91364
(213) 476-0066

SECRETARY
Pam Davies
430 Pirate Road
Nerwport Beach, CA 92663

TREASURER
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1633 Buena Vista Drive
Palm Springs, CA 92262

VICE PRESIDENT
Joe Knight
132 North Grand Ave., "F"
San Pedro, CA 90731

MEMBERSHIP SECRETARY
Dan Mason
1325 North Lima
Burbank, CA 91505

CO-EDITORS OF THE GAZETTE
Joe Knight
132 North Grand Ave., "F"
San Pedro, CA 90731

Bruce Stark
14841 Archwood St.
Van Nuys, CA 91405

EDITORIAL SUPPORT
Bruce McCalley
2039 Evergreen St.
Burbank, CA 91505

PROGRAM CHAIRMAN
Morgan McMahon
26356 Eastview Court
San Juan Capistrano, CA
92675

PHOTOGRAPHER
Deanna Hames
Rt. 5, 7700 Reynolds Ave.
Bakersfield, CA 93307

HISTORIAN
Paul Thompson
315 Larkspur Drive
Santa Maria, CA 93455

NORTHERN CALIF. REP.
Mike Adams
112 Crescent Court
Scotts Valley, CA 95066

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SCARS is a non-profit organization. Its purpose is to preserve the history of wireless communication by encouraging the acquisition, preservation and exhibition of antique wireless and radio apparatus and publications pertaining to its history and development.

SCARS promotes social contacts through meetings held four times a year at various locations in Southern California. Featured at these meetings are contests, swap sessions and talks by members and guests on subjects of interest to collectors.

The club publishes quarterly the California Antique Radio Gazette which features news of club activities, hints on restoration, and advertisement of radio related items for sale or trade. It is furnished free to all members. Ads are printed free for members. SCARS assumes no responsibility for the condition of items sold at swap meets or through gazette ads.

Membership is open to anyone having a genuine interest in preserving equipment and history of early wireless and radio equipment. Dues are $10.00 per calender year.

ADDRESS INQUIRES TO:

Official Correspondence ..... **Robert Baumbach**
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The opinions expressed in the Gazette are those of the authors and may not reflect the opinions of the editors or the SCARS menbership.

This entire publication was printed using recycled fiber.

President's message

This March saw the club double blessed with meets. In addition to our regular meet in Torance, Richard Grey, a San Diego resident, offered to organize a meet in his home town. By all accounts, it was a resounding success. I know the hard work Richard put into this event, and my hat is off to you, Richard! Well done.

This month, we are back on schedule, and will hold our meet on the traditional third Saturday at the Velvet Turtle in Torrance. I hope to see a great number of you there, as these meets are always enjoyable. Just when you need a break from looking at endless assortments of old radios, it seems an old friend pops up and offers diverting conversation (not too diverting however, as the subject almost always seems to be radios.)

I am happy to see that several of you have responded to the plea for articles, and we as usual have a fine Gazette. I know there are a great many additional interesting articles out there just waiting to be written, so those of you who have hesitated writing - for whatever reason - hesitate no more. Call Bruce Stark, and get his assistance on writing that piece on that certain set that has a special place in your collection or your memory.

Bob Baumbach

May 18, 1991
VELVET TURTLE
3210 West Sepulveda Blvd.
Torrance, CA

MAY MEET, TORRANCE

7:00 AM Buy, sell, trade activities
9:45 AM Set up for auction
10:30 AM All auction items in
11:00 AM Business meeting
11:30 AM Lunch
12:00 AM Auction
1:30 PM Wrap up of auction & adjorn

ANNOUNCEMENT LUNCHEON

Velvet Turtle lunch $7.00 per person.

Send money now to Murrel Crump, 1633 Buena Vista, Palm Springs, CA, 92262. Get in on the May meeting lunch and beat the deadline of 10th of May. Make check payable to SCARS.

NOTE

All sellers will be assessed $3.00 at the May meeting.

ACCOMMODATIONS

For those staying overnight, group rates have been obtained at the following motel near the Velvet Turtle. Be sure to call in advance.

GALLERIA TRAVELODGE
2740 Artesia Blvd.
Redondo Beach, CA 90278
(213) 370 4353

NOTICE

Only SCARS members may sell at SCARS meets.

MEMBERSHIP DUES

Effective immediately, send all new and renewal dues payments to:

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1325 N. Lima St.
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VICTOR'S ELECTRONIC ADVENTURE :
MICRO-SYNCHRONOUS RADIOS

By Doug Houston (c) 1991

By 1925, radio had become the latest technological panic. The remaining years of the decade were to see battery sets being replaced by all-electric radios. It was difficult for a manufacturer to get a radio on the market before someone else's product appeared, and made it obsolete; so great were the strides of progress.

Up to about 1923, the phonograph had ruled the entertainment world. The moguls of the phonograph industry chose to ignore the spectre of radio, though they knew occasional pangs of anxiety because of radio's obvious entertainment potential. You didn't have to wind up a radio each time a tune was played! Victor Talking Machine Company was the biggest in that industry and Eldredge Johnson, with his counterparts in the industry, had hoped to let radio run its course, then move back into business as usual. Radio was surely doomed to a short span of popularity or at least, so they thought.

But phonograph sales plunged when the public ignored phonographs in favor of radio. Action had to be taken, and quickly!

Radio made a penetration into the phonograph business, early in 1925, when Victor and Columbia began to record with electronic equipment. Victor named their process Orthophonic Recording.

The first Victor Orthophonc disc, Joan of Arkansas, was no sensational production, but it

R-32

sounded richer, had sound that simply was not present in the acoustical recordings of only days earlier. There was bass response that was new; the dynamic range opened up glaringly, and strings in the orchestra were now audible. The lyrics of the chorus were easily understood.

So revolutionary was this new process, and so superior was the frequency range and level of this new system, that the record companies kept its identity subdued, in order to allow their dealers to clear stocks of the newly obsoleted machines and records, in preparation for new things to come.

In November, 1925, Victor announced a new line of record playing machines, to go with the new records. The old acoustical recordings began to take their place in history.

In 1926, Victor changed hands, having been sold to the international banking firms of Seligman and Speyer. The next step forward for Victor would be electrical reproducing equipment. Their first offerings in 1926 were the models Hyperion and Borgia II. These radio-phonograph combinations were AC operated RCA Radiola 28 receivers, with a magnetic pickup playing through the radio's circuitry, and speaker. But the Hyperion sold for $900, and the Borgio II for $1000, hardly targeting the mass market! Similar Brunswick units, also equipped by RCA, were no less exclusive.

Victor's new owners and new management policy turned toward radio manufacturing. Note that as this change was taking place at Victor, the then unrelated RCA and no manufacturing facilities at all. The RCA products were made by General Electric (60%), and Westinghouse (40%), the same proportions of RCA stock ownership by the two electrical giants.

R-52

In early 1929, David Sarnoff bagged his greatest prize, for RCA: The Victor Talking Machine Company. When the merger was finalized, RCA had radio, cabinet and record manufacturing, recording facilities, dealer network, and exclusive recording artists on contract. Also, another jewel in the Victor crown was a newly designed radio, which was ready for release to production.

This Victor radio was actually a family of four models. There were two radios, and two phonograph combinations. All versions were equipped with the identical radio chassis, amplifier, and 9 inch electro-dynamic speaker. The models were designated:

R-32: Open front radio, lowboy cabinet.
R-52: Highboy radio, full front doors.
RE-45: Lowboy phono combo; full doors, top opening phono compartment.
RE-75: Highboy phono combo; 3/4 doors, front opening phono compartment.

The manual 78 RPM motor boards for the RE-45 and RE-75 are virtually identical, save for differences in turntable mats, and finish on hardware. The motor is the already familiar GE induction disc motor, operated by a semi-automatic switch-brake, responding to the record's eccentric groove.

Switching on the radio panel disables the radio, and connects the 200 ohm pickup into an input transformer on the amplifier at the bottom of the cabinet. There, a type 26 voltage amplifier couples into push-pull 45 power amplifiers, driving the speaker. Pickup volume is controlled by a separate control on the motor board, typical of phonograph combinations in that era. While there is, indeed, a little billet of lead in the tail end of the pickup arm, the pickup is truly not counterbalanced . . . and heavy.

To aid in publicizing this remarkable Victor electronic innovation, dealers were supplied with a custom pressing, with Dr. Milton J. Cross describing the virtues of this wonderful instrument (it really is!). Cross is accompanied

RE-45

with rich musical embellishments, including Victor's radio theme: Victory. The orthophonic disc is recorded at rather generous levels, with plenty of bass passages, to bring out the power handling capabilities of the set. It's fun to demonstrate the RE-45 or RE-75 to a guest, letting the set "speak for itself."

Having been keenly aware of the superb engineering that Victor pumped into this model, this writer sought out a RE-45 set, at age 17, and 45 years later, it still occupies a place of honor amid a 450-plus collection of radios and phonographs. And among this electronic morass, will be found the "sister" models of this fine Victor quartet.

Through the 1929 model year, RCA and Victor did very well with sales of their allied product lines. The superheterodyne sets were the RCA Radiolas, while the TRF sets were the Victor Micro-Synchronous radios. The two names (RCA & Victor) were not used together on these products.

The Micro-Synchronous story is a very interesting chapter in the history of radio. They were excellent products for their owners in their day, and are now desirable items for us, so many years later.

The Victor Micro-Synchronous radio was driven by RCA's monopolistic refusal to license other manufacturers to produce superheterodyne radios. Surely, the R-32 family was conceived in 1927, some time before the RCA merger was imminent. Victor's solution to superhet performance in a TRF set was to develop a tuning system that trimmed tracking continuously across the dial with a cam system, as the control was moved. So outstanding a performer was this family of radios, this is one of the best known and best surviving radios from its era, having sold in excess of 128,000 units. They are still commonly encountered.

There could be no question that RCA recognized the potential of this Victor creation, (and another that was to follow), and wisely released these products to the market, to take their place alongside the superlative RCA Radiolas 64 and 67 in the dealer showrooms.

That year (1929) saw the widespread use of the new type 45 power amplifier tubes. Two of them in push-pull produced about the same power output as one type 50, as used by RCA in their top line Radiolas. The use of the 50 would not carry over into the next year. It is also interesting that RCA never used push-pull tubes in their output stages as did other companies, probably as RCA emphasized the superheterodyne circuitry without emphasis on audio, while the non-superhet Sparton, Majestic, Stromberg-Carlson and others capitalized on audio, with push-pull 50's in many models. Also, since the RCA Radiola 64 and 67 employed Automatic Volume Control, the stackup of voltages required in

RE-75

these sets necessitated that each rectifier plate had 740 volts supplied to it. Type 45 bottles require a few hundred volts less!

By 1930, the new screen grid (type 24A) tubes appeared, and made loads of gain possible with fewer tubes. The Victor side of the house had prepared a new Micro-synchronous receiver, using these 24's, some 27's, 45's, and an 80 rectifier. A totally new RCA Radiola superhet family appeared, using a new amplifer that was almost identical to the one Victor was using. Here's how the models looked:

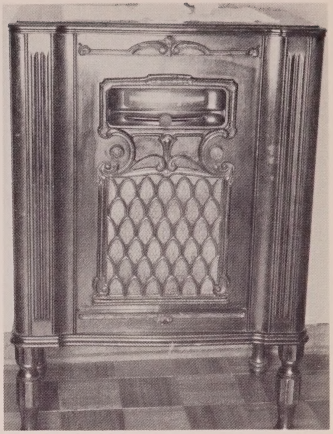
Open front radio: Victor R-35; RCA Radiola 80

Radio with doors: Victor R-39; RCA Radiola 82

Phono Combo W/Recording: Victor RE-57; RCA Radiola 86

The phonograph mode of the Radiola 86 provided excellent output at a most generous level, as it did in its radio mode. The RE-57 used the same amplifier, and because of the slightly different circuitry, the RE-57 would outshout the Radiola 86 noticeably. Both models are in my collection, side by side, and the comparison is interesting.

Now, let us touch opon the topic of record changers briefly. In both the RCA and the Victor lines in 1929, and into 1930, changers were conspicuously absent. A few decades later now, let's speculate about the happenings taking place in those years. Victor had already been through two different record changers by 1929, and for individual reasons, each had fallen short of being great, and worthy of continuing in the line for more years to



R-35

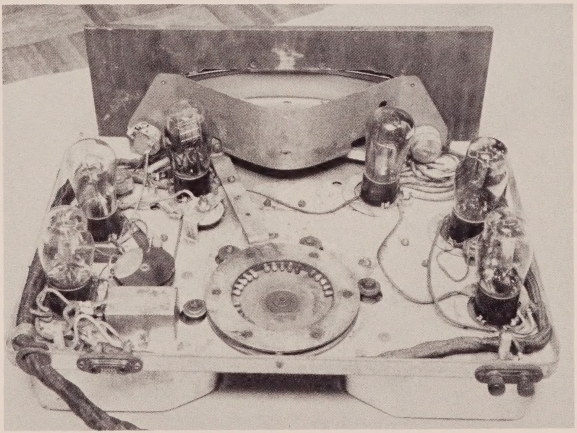
come. Each design was very expensive, and each had mechanical problems to a greater or lesser degree. Therefore RCA and Victor offered no changers in 1929. Other companies, such as Sparton, Stromberg-Carlson, Capehart, and even Brunswick had changers that year. It is important to mention here that RCA did have a changer in development probably in early 1929, to see production in late 1930. It is deserving of an article all by itself; its story is interesting.

Shift now, to the 1932 model year for RCA and Victor, and here we will find the final hurrah of the Micro-Synchronous story. Our economy had crumbled; many good businesses were no more. Whatever a manufacturer could produce had to be affordable by whoever was left with buying power. The 1932 RCA line reflected this,

though there were some high grade offerings for those who might partake of them. The new changer, mentioned above was offered in three models, with models prefixed: RAE--. The new long playing records introduced that year could be played on these changers, as each model had the 33.3 RPM speed available. RCA needed a low-cost phono combination, and rather ingeniously did this: put a RE-57 chassis in a cabinet, similar to the RE-57, add a manual phono motor board, no home recording, cut down a RE-57 speaker grille, and use the speaker from a model R-7. The result of this exercise was the model RE-73, which appears in the 1932 RCA Victor catalogue as a "Low price radio-phonograph combination." The catalogue text implies that this set has the 33.3 RPM turntable speed available, but this is not really so, though it is possible with a down adjustment of the motor governor. The price of this unit was slighly above $100.00. On this, and the other 1932 models, the two names (RCA & Victor) were used together. Also, there were no more numbered Radiolas.

In mid-1980's this writer found a badly deteriorated RE-73; a roach, by any description. After the necessary cabinet repair and refinish, chassis repair, and pickup rebuild, the RE-73 became one of the nicer items in my collection.

Victor's Micro-Synchronous radios were a big boost to fill out RCA's product line. We can only speculate whether or not the R-35 series



An open R-32 series chassis. Note the cam wheel and roller followers that trim tuning as the tuning control traverses the band.

RE-57

would even have seen production, had there been no depression. Certainly, the RE-73 would never have seen the light of day!

The rest is history, and there are many of us in the world of vintage electronics, who regard the R-32 series with reverent admiration. They are the great products of very great days, and some of the last products of the Victor design philosophy, before Victor became part of the Radio Corporation of America.

MYERS
RAC-3
AUDION

GAZETTE DEADLINES

All ads, material and articles for SCARS *Gazette*:

February issue . . . . .December 1
May issue . . . . . March 1
August issue . . . . . .June 1
November issue . . . .September 1

MAGNETIC CONE SPEAKERS

By Floyd A. Paul

Magnetic cone speakers came into prominent use in the years 1926 and 1927. Horn speakers had been the most common from the early days of battery sets until about 1926. After 1927 electrodynamic speakers replaced magnetic cone speakers , but, during 1925, and into 1928, the magnetic speaker was making its way into the market and then dying out as the electrodynamic speaker replaced it.

During the two years of prominent use, many cone speaker manufacturers tested the waters and then give up to advancing technology.

Magnetic cone speaker manufacturers benefited from the problems that horn speaker manufacturers were encountering in 1924, 1925, and 1926. Early horn speakers were not attractive for a place in the front room of a household and hence, all kinds of styles, colors, and designs came out to whet the appetite of the consumer. (Innovative designs, such as violin shaped bases, floor models, wood bells and colorful plastic materials were used.) Cone speaker manufacturers followed suit. Magnetic cone speakers came out with cast metal frames made in interesting shapes, and were painted in bright colors. The cones were also printed or painted with aesthetically pleasing designs.

The cone speaker had slightly better frequency response characteristics than the horn. The cone speaker had lower bass response and in general a little more volume could be expected. The designs of the cones came in several configurations such as convex, concave, double cone and rolled parchment cones. Some examples are: Stromberg Carlson 5A (convex), AK, type E (concave), and De Forest, Dictograph and Utah (rolled parchment cones). Double cones had either the apex part of the cones tied together, as made by

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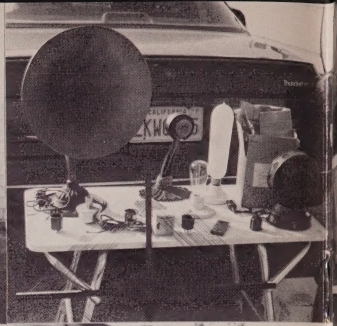

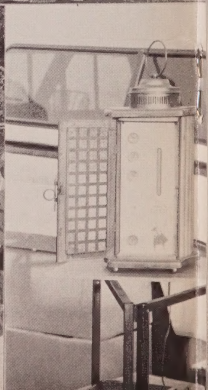

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PHONOGRAPH
MUSIC

1632
RALEIGH

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RCA Victor
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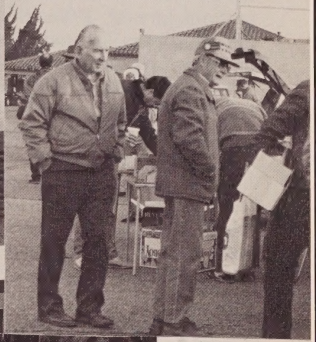
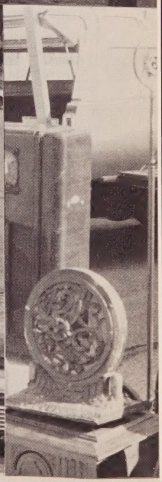
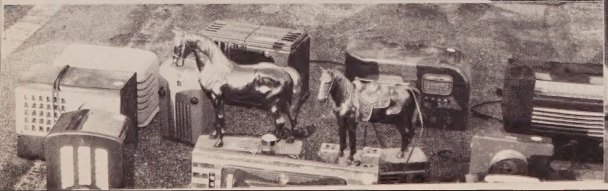
FEATURES
• POWERFUL SUPERHETERODYNE CIRCUIT
• 5 RCA-VICTOR TUBES (2 DOUBLE PURPOSE)
• OPERATES ON AC OR DC HOUSE CURRENT
• ELECTRODYNAMIC SPEAKER
• BUILT-IN ANTENNA
• AUTOMATIC VOLUME CONTROL
RCA MANUFACTURING CO., INC., CAMDEN, N. J.







The Norden-Hauck Super DX-5: In All the World Only One-- In Lester Rayner's Collection

by Robert E. Grinder, K7AK

Childhood pleasures often are centered on fantasies of unattainable goals. Sometimes an objective is so very, very special that it lodges itself in long-term memory as an ineffable dream. When SCARS member Les Rayner obtained recently a Norden-Hauck Super DX-5, he became one of the lucky few to have ever realized a memorable childhood goal.

Les' interest in the world of radio grew incrementally in the late 1920s. He began tinkering with a few wires and dry cells, which led him for ideas to the radio sections of Popular Science; later, a copy of an Allied Radio Catalog introduced him to the marvel of shortwave listening. He convinced his mother that a boy's life without a shortwave receiver was devoid of meaning, which induced her to advance him funds by which to purchase for $29.50 a Pilot Super Wasp kit, including tubes and plug-in coils. Since Les' mother worried that acid from his storage battery might burn holes in her carpets, she augmented his allowance so that he could buy an A and B battery eliminator, too. Les was on a roll!

Les advanced during high school to an AC shortwave receiver, the ICA Conqueror. Radio News and Shortwave Craft were read avidly because they provided listings and frequencies of stations throughout the world. The magazines were bursting also with advertisements for receivers manufactured by Leutz, National, Silver Marshall, RCA, etc., but, particularly, the Super DX-5, offered by the lesser known engineering company, Norden-Hauck, caught Les' eye.

Perhaps Les was mesmerized by the relatively compact, aluminum cabinet, the black, triangular bakelite panel, or the single, knurled aluminum drum dial with illuminated celluloid scale? Maybe it was because Norden-Hauck touted the Super DX-5, which covered from 20 to 205 meters via six plug-in coils, as being the most sensitive, selective, stable, hum-free, and conveniently operated shortwave receiver on the market? Whatever the reasons, Les began dreaming of owning a Super DX-5. He did not know its retail price, but he was sure that it was out-of-reach and that his mother could not be persuaded to purchase it for him.

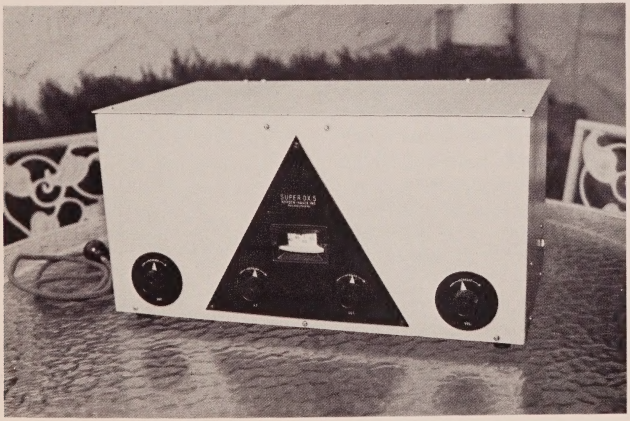
Les was prompted when he reached young adulthood to upgrade the ICA. First, he inquired about the availability of the DX-5, and he learned that

production had long since been suspended. Les thus settled on a Hammarlund Comet Pro, but shortly thereafter, Les finished school, settled down to married life, embarked upon a career in lithographing, sold the Comet, and abandoned shortwave listening.

Forty years later, in the mid 1970s, while shopping in a Phoenix radio parts store, Les was introduced to late SCARS member, Bill Pugh. Bill not only inspired Les to begin collecting vintage radios but rekindled his interest in searching for the one receiver he still dreamed of owning--the DX-5. For the next 14 years, at SCARS, AWA, and at regional meets, Les met prominent collectors from all over the United States. No one gave him a lead on the DX-5.

Eventually, one of his contacts, John Caperton, Louisville, KY, invited Les to view his collection of especially rare receivers, and, lo, there it sat inconspicuously on one of John's shelves. For the first time in his life, Les gazed squarely at a Norden-Hauck Super DX-5. Thereafter, whenever the two met, Les would assure John that he would be a very good customer indeed should he ever decide to sell the DX-5. Clearly recognizing Les' strong attraction to the set, Caperton sold it to him early in 1990.

Subsequently, Les traced its ownership from Caperton to Dr. Ralph Muchow, Elgin, IL, who, in turn, had obtained it from an obscure radio technician. Years earlier, the latter had worked in a laboratory



where the DX-5 was undergoing tests along with several other receivers. After the tests, he took it home, apparently because no one else wanted it.

After searching so diligently for so many years for the DX-5, and after investigating its features once he had it in his possession, Les was struck by its incredible uncommonness and rarity. Although its circuit constitutes a basic regenerative design, and five of its six tubes are run-of-the-mill [227 detector, 227 first-audio, two 245s push-pull audio, 280 rectifier], the sixth [RF stage] employs the CeCo P-1, the first pentode tube developed in the United States.

Whereas the typical screen-grid tube provides a capacity shield around the plate, while the inner grid impresses signal input on the plate, the P-1, provides a second inner, "space-charge" grid with a positive charge that accelerates flow of electrons from the filament. The amplification factor of the P-1 is thus increased.[1] Indeed, Ernest Kauer, President of CeCo Manufacturing Co., proclaimed that the P-1 was "three times as powerful as the screen-grid tube."[2] He neglected to mention that the "space-charge" grid also introduces enormous inter-element capacity within the P-1 and, unless extensively shielded, the P-1 will couple readily into surrounding circuitry and destabilize it. As Henny noted derisively, the P-1 grid-plate capacity increases in the same ratio as the gain, so using it is probably not be worth the effort that shielding requires.[3]

Nonetheless, the Norden-Hauck Engineering Co. so enthusiastically endorsed the P-1 that it spared seemingly no expense to shield thoroughly the stages of the DX-5. Prospective buyers were assured in advertisements that, even at the highest frequencies, double, even triple, shielding guaranteed not only stable operation but also elimination of the effects of hand capacity on the controls.

Norden-Hauck asserted proudly that workmanship on the DX-5 was without parallel. No competitor disagreed. None attempted to match the DX-5 for none believed, apparently, that the P-1 was worth that much effort. According to Douglas, the DX-5 was probably the only receiver ever constructed commercially to use the P-1.[4]

CeCo advertised the P-1 in radio magazines during the first few months of 1930. Adverse publicity followed swiftly, and the tube was pulled from production about the time it began reaching the marketplace. Norden-Hauck, in the meantime, starting, Fall, 1930,

proclaimed the virtues of the P-1 and the Super DX-5 in Radio News, Short Wave Craft, and QST.[5] Norden-Hauck advertisements never mentioned the price at which it the DX-5 would be sold. Every advertisement exhorted readers to write the company for "details." Not many readers had opportunity to correspond with Norden-Hauck, for, abruptly, it ceased advertising the DX-5, December, 1930.

To this day, Les has no idea what Norden-Hauck would have expected him to pay for a DX-5. Even if he could have afforded one in 1930, he might never have had opportunity to purchase it. No evidence exists to confirm that any DX-5 ever made it beyond a test laboratory to the shelf of a distributor. Norden-Hauck appears to have realized by late 1930, just as CeCo did a few months earlier, that the extravagant claims for the P-1 could not be sustained, and, as a consequence, the hyperbole advanced for the DX-5 would not endure.

Although Les did not have opportunity in 1930 to write Norden-Hauck for information about the DX-5, perhaps someone reading this article did write the company at that time, or is acquainted with someone who is familiar with the marketing strategy of Norden-Hauck? Perhaps, also, someone knows of the existence of another Super DX-5? Les would appreciate greatly any such news!

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[1]Staff. (1930). The A. C. Screen-grid Pentode. Radio-Craft, 512-513.

[2]Kauer, E. (1930). What of the pentode? Radio News, p. 893.

[3]Henny, K. (1930). Two kinds of pentodes. Electronics, 40-41.

[4]Douglas, A. (1980). The story of CeCo and Triad tubes. Old Timer's Bulletin, 21, 12-13.

[5]Staff. (1930, September). Norden-Hauck Super DX-5 designed for quiet A. C. operation. Citizens Radio Call Book Magazine and Technical Review. 11 p. 52; Staff. (1930, June/July). A de lux short wave receiver. Short Wave Craft. 1, pp. 45, 85.

A-P

—the tubes which heard across the ATLANTIC —the tubes that are used by those who KNOW

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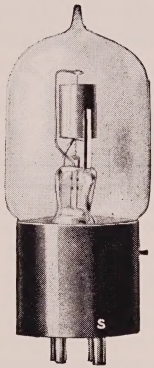

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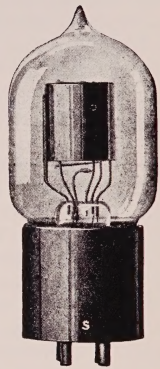
—the Amplifier used by the U. S. Navy. "Use the tube the Navy uses." Price—**$6.50.**

The A-P VT AMPLIFIER OSCILLATOR and the A-P ELECTRON RELAY, with the SHAW **standard 4-prong base,** are the perfect vacuum tube combination, the **original** vacuum tube combination. Ask your dealer for these A-P tubes by name. If he does not have them, order direct—remittance must accompany order.

A-P tubes are licensed by the Radio Corporation of America under DeForest Audion and Fleming patents for amateur and experimental use in radio communication.



The **A-P** ELECTRON RELAY

—the most sensitive detector of spark signals known to the radio art. Price—**$5.**

Atlantic-Pacific Radio Supplies Company

Henry M. Shaw—President

638 MISSION STREET — SAN FRANCISCO — CALIFORNIA
EASTERN OFFICE — 5 KIRK PLACE — NEWARK — N. J.

National distributors for The Moorhead Laboratories, Incorporated.

Cont. from page 9

Acme, or had the edges of the two cones cemented together, as the W.E. 540AW. Housing shapes of magnetic cone speakers included wicker basket frames, cast frames, (with picturesque emblems or scenes), molded enclosures and wooden cabinet enclosures. Speaker cones were typically made from cardboard, parchment or linen. Printed or painted designs such as ships, birds, flowers and castles were made on cones. Wood, metal and molded enclosures often used cloth or fabric behind ornate patterns to give a pleasing appearance for living room use. The cloth grille could be a mixed fabric color combination, (RCA 103), or a pleated cloth, (Boudette-Sonochord). Several companies made floor pedestal models. These companies included Stromberg Carlson and Rola, among others. A Rola floor pedestal magnetic speaker is shown.

NEW "GOOD OLD DAYS"

"Transistors," you say! "Semiconductors," you say! Isn't that a bit modern? Not at all! Transistors were invented over 43 years ago, and the Nobel prize-winning inventors (Shockley, Bardeen and Brattain) have all passed on. Today's challenge is to collect first-hand semiconductor history before all the pioneers disappear from the scene.

Ed Sharpe, head of the Southwest Museum of Electricity and communications, has taken on the task of saving early semiconductor history. Ed's mission is somewhat urgent. For instance, he was probably the last historian to talk with Nobel Laureate John Bardeen, just weeks before Dr. Bardeen's recent passing.

Ed's semiconductor odyssey started when he almost accidentally came across the archives of Kenneth D. "K.D." Smith. K.D. was the key to breathing life into many products developed by Bell Labs. K.D. died in 1990, and his priceless collection of devices almost became landfill. Ed rescued these unique relics, and they are now in his museum.

K.D.'s transistors, diodes, photocells and other semiconductors are historically important. However, even more important are Ed's efforts to coax first-hand history from living semiconductor pioneers.

Ed's latest publication is a tribute to K.D. Smith's career and to his collection of historical artifacts, plus a series of fascinating new and selected old articles by pioneers such as John Bardeen.

Minutes of last Meeting

The meeting was held in Torrance and the swap meet was going strong by 6:30 a.m. Both the swap meet and business meeting/lunch were well attended.

President Bob Baumbach called the meeting to order at 11:15 a.m.

Treasurer Murrell Crump outlined the financial status of the club, which is in a healthy state

Membership Secretary Dan Mason reported that we have 665 paid-up members for the current year, with 21 new members since January, 1991.

The additional "mini-meet" being organized by Richard Gray in San Diego, to be held at the Ramada Inn on March 9th, was then discussed. Everyone was invited to attend and Bob Baumbach said that if this "mini-meet" is successful, we will make this a regular event in various parts of Southern California.

New Co-Editor, Bruce Stark, was introduced and was congratulated for a job well done in producing the last Gazette.

After lunch, Bob Grinder gave a most interesting talk on communication receivers dating from WWI to after WWII and he thanked all those members who had brought their receivers for display and discussion.

Pam Davies, Secretary.

SCARS AUCTION RULES

1. Minimum item value of $15 is established. Please, no junk.
2. Buyers and sellers must be club members.
3. Bid card will cost $2, non-refundable.
4. Seller must pick up tags and attach them to item, with description, and state minimum bid price if desired on entry form. Auction items must be in and tagged by 10:30 AM.
5. Buyers will pay cashier first at the end of the auction. Then sellers can pick up their proceeds (less 10% to SCARS).
6. 10% of all proceeds will go to SCARS. No penalty if not sold.
7. SCARS allows minimum bids (over $15) to be specified. However, sellers should keep them low or bidding may not start.
8. Donations of items to the club by members for the auction are gladly welcomed.
9. $1 minimum bid steps.
10. Limit of five (5) items per member unless approved by the auctioneer.

Once again, Mike Adams will be joining us from Northern Calif. to be our very effective and enjoyable auctioneer.

AUCTION

MAY 18, TORRANCE

The May meeting is featuring the SCARS annual auction. Come prepared to get in on the action.A good assortment of items is expected, such as magazines, books, tubes, radios and equipment of all kinds. See SCARS auction rules in this issue.

SAN DIEGO MEET

By Richard Gray

Even before the sun rose at 5:30, the swap meet was well under way. Deals were being cut by flashlight as electronic gear surfaced to the interest of all. Equipment that had never made the trip to Torrance was made available, but not for long!

Over 150 people picked through 35 sellers' merchandise. A-K breadboards, cathedrals, consoles, books, and an eclectic mix of parts and pieces were offered for sale. People could be seen spiriting away their prizes in the trunks of their cars.

By 9:30 most of the deals had been struck and those in attendance settled down to group conversations, catching up on the new acquisitions, and general gossip.

The only negative note was the requirement that the sellers be split into two areas. This last minute decision on the part of restaurant will not be repeated at future events.

The highlight of the meeting was the luncheon and "show and tell." Many very interesting pieces of gear made their debut for an enthusiastic audience.

Morgan McMahon brought a piece of Japanese gear, a cross between a Ford coil and a crystal set. Although there was some disagreement, the thing was probably a piece of quack medical equipment.

Bruce Stark brought a 1920s Western Electric microphone amplifier. The unit was self-contained in a large suitcase. Richard Gray reflected on using similar (but more recent) equipment on radio broadcasting remotes.

Walt Curry brought a 10 tube Midwest. This unusual small radio is an example of marketing winning out over engineering. Of the 10 tubes three were ballasts. And two others were of little use. As Walt put it, "The performance of a five tube set with all the heat of 10 tubes!"

Jack Hofeld had an immaculate 1930's Supreme tube tester, bought for a radio station in San Diego that was only on the air a short time. The unit probably was unpacked for inspection, and the box was next opened by Jack 60 years later! As Jack put it, "Now I know the meaning of 'mint condition!'"

A small hand grenade shaped tube was presented for comment by Alan Smith. The tube, completely enclosed in resin and cord, had a cap on top and was made in Canada. After much speculation, it was decided that it must be a high pressure Thyratron, why else the explosion proofing?

A scale model of an Iraqui scud launcher was presented as the meet ended with a round of joke telling..

For Sale or Trade & Want Ads

ADS MUST BE SUBMITTED EACH TIME FOR EACH PUBLICATION AND ARE FOR PERSONAL USE ONLY. SCARS WILL NOT PRINT REPETITIOUS ADS. ALL ADS ARE SUBJECT TO EDITING. SCARS IS NOT RESPONSIBLE FOR ANY TRANSACTION OR THE CONDITION OF ITEMS ADVERTISED.

FOR SALE: Scott Phantom De Luxe, AM-FM, chippendale grande cabinet. Very heavy. $1,000 WANTED: Scott Warrington console. Arthur Johnson (213) 925-5853

FOR SALE: Tubes! 235 new in the box from the late twenties into the fourties. 104 good used loktals. 700 good used 4, 5, 6 & 8 pin tubes. 225 new in the box TV tubes in two tube caddies. All for $700. $3 for a list. Chet Bansch 3819 Columbia View Dr. The Dalles, OR 97058 (503) 296-9216

WANTED: Philco model #42-350 (1942) in great working order. Wesley Neese 500A East 87th St. Apt.#14A New York,NY 10123

FOR SALE: Vintage test equipment, historical & collectors items and old radios. For a complete list, write or call: Ace Ranslem 669 E. Matchwood Pl. Azusa, CA 91702 (818) 334-6333

WANTED: Code records (78 RPM) of the 1951 era, sold by "Electronic Technical Institute" of Los Angeles- three albums. Floyd Paul 1545 Raymond Av. Glendale, CA 91201 (818) 242-8961

WANTED: Atwater Kent breadboards and parts. Any condition and quanity OK. Get my quote! Paul Thompson 315 Larkspur Dr. Santa Maria, CA 93455 (805) 934-2788

FOR SALE: Are you having trouble finding breadboards? I have 18 to sell, including 2 model AK-5's. Paul Giganti (415) 593-4723

WANTED: Short wave or general coverage receivers made by Hammarlund, Hallicrafters, RCA or National. Any condition OK. Mike Zuccano (619) 271-8294

WANTED: De Forest spherical Audion. It must be a dud only! Sam Wrenn 2314 Seminole Dr. 1207. Arlington, TX 76010

WANTED: Four EBY "four prong" tube sockets or similar type by other Mfgs. Also need a General Radio model #269 variometer. HELP: Tom Gunther contact me. Tad Drogoski 507 Coal Valley Rd. Jefferson Boro, PA 15025

FOR SALE: Hundreds of radio magazines, send LSASE ($.52) and indicate "magazine list wanted" to: Jim Clark 1292 Starboard Okemos, MI 48864 517) 349-2249

WANTED: RCA model 21-CT-55 (CTC 2B/3A) color TV set. Want original, very good to excellent condition. Must be complete but need not work. Gilbert Smith 248 South 36th St. San Diego, CA 92113 619) 236-7990

FOR SALE or TRADE: RCA CT100 15" Color TV (1953) RCA's first production color set. In working condition. Can deliver to the May SCARS meet. $1,500. Sonny Clutter 14407 N.E. Fremont ST. Portland, OR 97230 (503) 254-9296

WANTED: Transmitting tubes for museum. Amateur or commercial. Tubes traded and purchased. Donations are welcomed. All correspondence answered. Ye Olde Transmitting Tube Museum. A.C.Jones P.O. Box# 97 Cresent City, CA 95531 (707) 464-6470

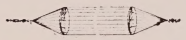
WANTED: Complete set of pushbuttons (fourteen), for a 1946 Scott 800-B AM-FM receiver. Charlie Mooney 12 Garden Ln. Hanover, PA 17331 (717) 633-9612

WANTED: Radio-Bars, made by Radio-Bar Corporation of America, complete instruments, parts, literature, ads, or anything related. Bob Baumbach (213) 476-0066

WANTED: Instructions, wiring diagram, or advertising material for the Philco 008 Signal Generator. Ed Sheldon 656 Gravilla Place, La Jolla, CA 92037

WANTED: SCR-300. TBY-8 accessories. H. T. Brown 4141 West L-2, Lancaster, CA 93536

WANTED: Tubes for my Western Electric 451A-1, 160 metrer transmitter; 211 (VT-4-C), 242, 249B/C,828, and Western Electric 350B and 247A. Sam Thompson 1031 San Antonio Ave. Alameda, CA 94501 (415) 521-1429



FOOTHILL MUSEUM?

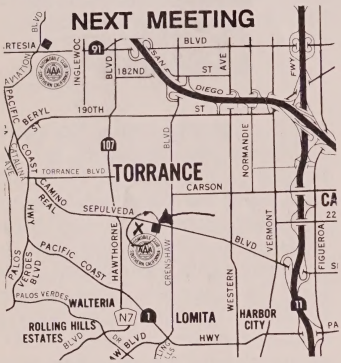
Mike Adams (our Northern California representative) has informed us that, after a 14 month legal battle, the Electronics Museum at Foothill College in Los Altos Hills will have to be out by September 15th. Hold on, all is not lost. The judge also ruled that the Foothill-De Anza Community College District will pay $775,000 to the museum's trust to help with the relocation!

Donald F. Kojaine, president of the Perham Foundation which runs the museum, says, "Now there is no doubt who owns the collection." He says the museum may move to Palo Alto, Los Altos or Mountain View. He plans to increase the floor space to about 20,000 square feet from the present 12,000. Maybe now we'll see that 60 percent of the collection that has been in storage all this time. Congratulations are in order and I'm sure we'll all anxiously await the new museum's grand opening.

May 18, 1991
VELVET TURTLE
3210 West Sepulveda Blvd.
Torrance, CA

Luncheon Announcement

Lunch at the Velvet Turtle will be offered at the special price of $7.00 per person, tax and tip included. Send your reservations now to Murrel Crump, 1633 Buena Vista, Palm Springs, CA 92262. Make your checks payable to SCARS



ABOUT THE COVER

We wish to give special thanks to artist Gala Autumn for drawing and donating to the Gazette the beautiful radio lady we are featuring on this month's cover.

OBITUARY

John Crowe "W6ULZ", long time club member of SCARS, passed away Feb. 12th, 1991, of a heart attack. John was a ham and for the last several years has attended our swap meets regularly. He will be missed by his many friends.

AD POLICY

Because space is limited in the Gazette we cannot publish every ad that is submitted to us. We select ads based on a few logical rules. **You should know what you are selling, or want to buy.** "For sale: Magnavox console" or "175 radios" isn't specific enough and won't get you a response. Neither will "Wanted, horn speakers." **List the manufacturer's name and the model number, price asked/offered and condition.** If you don't know if it works, that means it doesn't. **Don't list too many items,** but concentrate on the items you are truly interested in. **Repetitious or business ads will not be used.** We will accept **no ads over the phone.** EDITOR

AUCTION

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The May meeting is featuring the SCARS annual auction. Come prepared to get in on the action.A good assortment of items is expected, such as magazines, books, tubes, radios and equipment of all kinds. See SCARS auction rules in this issue.

GAZETTE DEADLINES

All ads, material and articles for SCARS *Gazette*:

February issue . . . . .December 1
May issue . . . . . March 1
August issue . . . . . .June 1
November issue . . . .September 1